Plays and Players

ENGLISH'S GRAND PARK **EMPIRE**

satile comedian, has established himself so firmly in the affections of Indianapolis will, therefore, be halled with delight. This season Mr. Crane has been enjoying conspicuous success in a new play, "A Rich Man's Son." He will, of course, present this for the delectation of his Indianapolis friends. Following the production of his new comedy to-morrow night Mr. Crane will revive "A Virginia Courtship" Tuesday night. The latter piece will be remembered as a most delightful comedy of old run Mr. Crane formed the acquaintance | The overture was arranged by Milt Hall, colonial days.

"A Rich Man's Son" is built on farcical lines and, like all of Crane's plays, is absolutely clean and wholesome. In a jocose and merry way it trifles with metaphysics and sociology and is sure to impress people with the power and worth of money. In it Mr. Crane has one of those parts in which he is seen to particular advantage. The character he impersonates is that of a rich old chap who went into the number camps of the Northwest without a dollar and came out a rich man. Then he tried to break into polite society and in doing so discovered that he was without education and the necessary refinement. He was uncouth and blunt of speech, but had a soft heart and was brimful of common sense. He was keenly alive to his own deficiencies and was especially anxious that his son should not suffer for the want of schooling. He set about giving the boy the best education money could procure. His college course finished, the young man was sent broad and returned to his parent's gaudily furnished home in New York almost a stranger to his family. The lad is a Socialist, gives vent to peculiar ideas about the rights of the rich to their wealth and is ort, a good deal of a brainy ass, full of odd notions and queer conceits. The plot of the play hinges on the old man's efforts to cure the youth of his nonsensical ideas and make of him a useful member of society. Some of the situations are ludicrous in the extreme and at times laughter runs riot. In the role of the old father, Mr. Crane is said to be at his best and his work will take rank with the best things he has ever done. The comedy is in three acts and is adapted from the German of Mich-

"A Virginia Courtship" was seen and thoroughly enjoyed last season and, thereore, needs no words of description here. It is one of the daintiest, prettiest comedies one could desire to see.

Mr. Crane's company is stronger than ever before, which is saying a great deal. Among the women of his support are the two beautiful and talented actresses, Miss Percy Haswell and Miss Sandol Milliken, both of whom are familiar to readers of theatrical literature on account of the frequency with which their likenesses are displayed in print. Other members of the casts of the two plays are Miss Selene Johnson, Miss Evelyn Carter, Miss Lelia Bronson, William Courtleigh. William Ingersoll, William Sampson, Charles Jackson, George F. De Vere, William Dupont, W. J. Dean and Henry Griesman.

"Hearts of Oak" Wednesday. James A. Herne has in Indianapolis, as,

indeed, in almost every other city in the Union, a large and enthusiastic following who possess unbounded faith in his ability to construct as well as stage plays that will meet their approval. This friendship has not been gained as the result of a mere popular fad, but rests upon a very substantial foundation. "Shore Acres," the product of Mr. Herne's dramatic ability, strength ened by his skill as a stage director, has become a household word among patrons of the higher drama. The announcement therefore, that "Hearts of Oak," another of Mr. Herne's plays prepared for the public under his personal direction, is commg to English's Opera House for three performances this week, Wednesday and Thursday nights and a special matinee Thursday afternoon, will be sufficient to provoke the liveliest interest.

"Hearts of Oak," like "Shore Acres," has its scenes laid upon the coast of New England. The same delightful atmosphere and the same air of domesticity pervade It that made the other play such a source of exhaustless pleasure. At the same time the story is an entirely different one and the subject is treated in such a way that little similarity exists between the two pieces. In "Hearts of Oak" the principal characters are Terry Dennison, Ruby Darrell and Chrystal (the latter named for one of Mr. Herne's daughters.) It is supposed that long before the opening of the play Terry Dennison, a rough, good-natured sort of fellow, more boy than man, has accidentaly come across two little waifs, the girl Chrystal and the boy Ruby. Out of the dness of his heart he adopted these two little children and raised them into man and womanhood. At the time of the rise of the curtain, Ruby, who had become a is expected to return from a long eruise. Chrystal is all anxiety, since, before he sailed, she had promised him to become his wife. She has kept this fact a secret during her lover's absence. Terry. who has by this time reached middle age. discovers that he, too, loves Chrystal, and, knowing nothing of the attachment existing between the young people, tells her of his affection. Although astounded and deeply grieved at the revelation, Chrystal feels the weight of her obligation to her benefactor so keenly that she consents to become his wife. Ruby sanctions this change in their plans upon his return, for the same reason that moved Chrystal. After Terry and Chrystal have been married some time he discovers the truth about the sacrifice she has made for him and resolves to go away on a long voyage, telling the two young lovers if he has not returned at the end of five years to assume that he is dead and carry out their original intention which he had unwittingly prevented. There is a touch of pathos in the closing scene of the play, but it ends happily, nevertheless, and the comedy element running through its several acts makes it highly entertaining. A special feature of the performance will be some fine singing by the Hearts of Oak Quartet. In the cast producing "Hearts of Oak" are E. P. Sullivan, Nat Jones, James

Horne, Thomas Hunter, Ida Hamilton Eliote Enneking, Marie Adair and little Margaret Cecil.

A PATRIOTIC ACTOR.

William H. Crane Always Patronizes

American Playwrights. Of all the actors on the American stage, the only one who has been consistent in at the Park Theater for the first three days is William H. Crane. At times he has row afternoon. This attraction is a been compelled to accept plays which were only made to succeed through the sheer manner of their production, but for all that Mr. Crane has adhered manfully to his purpose of presenting none but homemade works. This season he brought Bronson Howard, looked upon as the foremost American dramatist, and Brander Matknown as the literary authority, out of their temporary obscurity by produring their joint work, "Peter Steuyvesant, Governor of New Amsterdam." Five weeks after the play's first presentation came its retirement. It cose Comedian Crane something over \$30,000. He was by no means disheartened, however, having another American play handy, and, in case hat also failed, was ready with still another. Now he has another and it will be given to the public in a few weeks. It is much discussed dramatization of

play that fell into his hands was called "On Probation." It came from the pens of Brander Matthews and George H. Jessop and was a work of comic purport that did well for a season. One day David D. Lloyd, Washington correspondent for a New York paper, told Crane of a claim

William H. Crane, the polished and ver- | make a play out of it. Such was the birth of "The Senator." When Lloyd completed the play, Mr. Crane suggested that certain changes be made in it, but the author died theatergoers that his annual visits are before he could carry out these ideas. At ward to as theatrical events of | that time Sidney Rosenfeld was a reporter on a New York paper and had earned some reputation as a writer of jingles he is coming to English's to-morrow night and topical verses. Mr. Crane called him is unusually rich and costly. in to complete Lloyd's work, which he ovidently accomplished in a satisfactory manner since the play is still before the public, presented by stock companies in various to of Diamonds." It is said to be a showy

> cities of the country. Clinton Stuart, another newspaper man, then the actor tried to forget about it. "For Money," the joint production of of Paul Potter. capable of better work. He accordingly

At this juncture Martha Morton came into view. She had a number of talks with the actor and exhibited one scenario which met | ties will be supplied by Arthur Deming, his approval. She received an order to Ollie Young, Bentham and Byrnes, Olivo, write a play and filled it with "Brother John H. Mack, Marion and Pearl and John John." During the six weeks that this piece was given at McVicker's Theater, Chicago, in the closing days of the world's fair, its receipts were over \$86,000. Paul Potter again fitted the actor with a

play called "The Pacific Mail," which made way for "His Wife's Father," another of Miss Morton's efforts. After a long and successful career this play was succeeded by "The Governor of Kentucky," an ambitious effort on the part of Franklin Fyles, dramatic critic of one of New York's prominent dailies, who is just now in the public eyes on account of a series of very readable articles on the stage being published in a well-known periodical for femi-

Martha Morton having been twice successful thought she would like to make a third attempt and gave Crane one of the best and at the same time one of the shortcalled "A Fool of Fortune" and afforded the actor a fine opportunity to display his versatility. The piece had one drawback, however, it required the acter to die. The public flocked to see the play, but did not hesitate to say that it did not like to see its favorite come to an untimely end. It was clear that Mr. Crane's followers wanted him to move them to laughter instead of play at the height of its financial success. The next native work to meet production at his hands was "A Virginia Courtship," by Eugene W. Presbrey, and some idea of its lasting qualities may be had when it is stated that it is still in the actor's repertory. Mr. Presbrey's first effort encouraged him to try again and he produced "Worth a Million," which the critics said wasn't worth a cent, and it was shelved with cyclonic rapidity. Clyde Fitch's "Head of the Family" was Crane's next production, and the present season witnessed the rise and fall of "Peter Stuyvesant." With the aying aside of this latter play came into life "A Rich Man's Son," an adaptation by Michael Morton, a brother of Martha Morton. This latter piece and "A Virginia Courtship" will be produced by Mr. Crane

at his engagement in this city. The actor's record is one of which he may well feel proud. He has stuck to a field which others have not always found profitable and which they have not hesitated to abandon on that account. Of all his productions only three can be said to have been pronounced failures: "Newport." which lasted one night; "Worth a Million." which had thirteen presentations, and "Peter Stuyvesant," which held the boards for five weeks.

"CARMEN"

Will Be Seen All This Week at the Grand Opera House.

Two or three seasons ago Rosabel Morrison gave Indianapolis its first glimpse of "Carmen" as a play. It had been seen here a number of times as an opera, and the operatic version of the story differs but little from that of the play. Last season Olga Nethersole appeared in "Carmen" at English's, and the third occasion of its presentation is to be to-morrow night, when the stock company at the Grand will produce it. The story is quite well known from wide acquaintance with the book, which is by Prosper Merimee. Carmen, a beautiful young girl, utterly devoid of heart and moral principle, and scarcely knowing the meaning of the word conscience, takes a fancy to a young Spanish soldier, Don Jose. Until he met Carmen Jose was a fine specimen of manhood, with a promising future, but infatuation for the woman soon changed him into a reckless, jealous being. After driving him nearly crazy with her fit of jealous rage and is forced to take in the present season. refuge in the mountains, where, with Carmen, he joins a band of outlaws. Tiring of this life in a few weeks Carmen goes to Cordova, where she bestows her affections after a final interview with her, in which gagement of two nights. she confesses recklessly to him that she no onger loves him, but cares only for Escamillo, he carries out his threat to kill her and the play ends with the scene of her death at his hands.

This wild, passionate story is graphically told amid the surroundings of beautiful scenery and gay colored costumes. It is something of a transition from the quiet atmosphere of "Alabama" to the mountains of Spain and the exciting life depicted in the play of "Carmen." Miss Shannon will have great opportunities in the title role and Mr. Macy almost equally as great as Don Jose. Mr. Kramer will appear as Escamillo, Miss Donico as Mercedes (Jose's sister), Miss La Verne as Zara, Miss Rand as Anita, Mr. Sheldon as Garcia, chief of the outlaws, Mr. Reynolds as Remandado and others of the company in the minor characters. The first act takes place in Seville and shows Carmen's arrest for assaulting another woman and wounding her with a knife. The close of the act witnesses her escape from the soldiers, in which she is aided by Don Jose. There are two scenes in the second act, the first showing a breach in the city wall, where Jose, induced by Carmen, allows the smugglers to pass with their goods, and the second Pastia's gardens at Seville. The third act shows the outlaws' encampment in the mountains and the fourth and last act the exterior of the bull ring at Cordova. The scenery and costumes are very handsome, having been brought from Cincinnati for this production, which the Pike stock company gave with great success.

The Rays at the Park.

The Rays, Johnny and Emma, and their farce-comedy, "A Hot Old Time," will be to encourage the native author of the present week, beginning to-morcombination of comedy, novelty, surprises, beauty and scenic effects, such as are rarehis personal popularity and the ly displayed on the stage of a popularpriced theater. The specialties are bright, unique and pleasing. The performance is made up of an agreeable mixture of opera, comedy, burlesque and vaudeville, with a rollicking medley of the latest musical gems, pretty dances and handsome costumes. Of course the central feature is the excruciatingly funny characteriation by Johnny Ray. Mr. Ray's Irishman is certainly a laughing matter and no mistake. The piece is not weighted down with plot bu, such as there is deals with a case of mistaken identity and tells the story of Larry Mooney, an express wagon driver, who is mistaken for O'Donovan Dunn, member of Parliament, who is making his first visit to America. Gen. Stonewall Blazer, who has two marriageable daughters, showers tavors upon the false M. P. and, in consequence, Larry has a jolly time of it until the real Mr. Dunn arrives. There is not a dull moment in the farce and the ridiculous incidents follow each When Mr. Crane first became a star the other with such bewildering rapidity that the audience is kept in an almost continuous roar of laughter.

The company carried by the Rays promised to be as good as the one seen at the Park last season. Each member is claimed to have been selected for individual specialties, aside from comedy ability. A novelty is the finale of the second act, in that had been pending before Congress for which the entire company appears in a seventy years. The actor was much inter- cake walk that is highly entertaining. In ested in the story and advised Lloyd to the company are Quevita Vincent, J. Ber-

nard Dyllyn, Hayes and Healey, Frank Lalor, Emma Francis, Albert Ellis, Min-erva Adams, Frank Ainsworth, Adele Morgan, Vernie Ross, Beatrice Rice and many

Vogel and Deming's Minstrels.

A good minstrel entertainment is sure of a cordial reception at almost any theater. and since the organization bearing the names of Vogel and Deming, which comes, to the Park Theater the latter half of the current week, is said to be of a high order of merit, it will doubtless be greeted warmly by patrons of that house. John W. Vogel and Arthur Deming, owners of the enterprise, claim to carry fifty people who are capable and clever entertainers. They claim in addition that their organization

The "first part" will be set in a novel manner, the scene being named "The Grotaffair which seems more like a realization of one of H. Rider Haggard's works than gave the comedian another piece called the opening scene of a minstrel show. 'Newport." It had one presentation and The company in its entirety is here revealed, appropriately grouped and lavishly dressed in costumes of lavender, creams Clay Greene and Augustus Thomas, was old gold and black satin knickerbockers, the actor's next production and during its | with silk hose and patent leather pumps The latter had just and is known on the programme as "A turned out the hodgepodge called "The Rag Time Reception." It is replete with City Directory," and Crane thought him | pleasing music, catchy songs and graceful dancing. The vocalists include Charles commissioned Potter to write him a play, which commission was executed in a piece Geowey and Thomas Merrick, second life of the young Welling called "The American Minister." basso, and Master Georgie Jones, the famous boy baritone. The olio of special-T. Hoffman. The engagement is for three days, beginning with the matinee Thurs-

Empire's Double Bill.

There will be a double bill of burlesque at the Empire Theater this week, the Harry Bryant's Australian Burlesquers and the Victoria Burlesquers dividing the time. Beginning with a matinee to-morrow the Australian Burlesquers, with chorus of twenty young women who are said to be good looking, will come for a three days' stay. It is said that the costumes and scenery are all new and a performance full of all the good things of the insignia of royalty. season is assured. After an olio that is numbers, a burlesque full of music and comedy will be given. Harry C. Bryant, whose work as a comedian is well known is introduced during this burlesque. In the clio are Bryant and Yale, the Quincy Sisters, Charles Banks, Edna Urline, Sam Collins, Minnie Cline and Rastus, Kennedy and Quatrelli and Nelson, Glinseretti and

The last three days of the week the Victorian Burlesquers will be the attraction The vaudeville part of the show introduces among others Reid and Gilbert, travesty actors: Miss Aggie Behler, singing soubrette; Curtis and Watson Jew and Dutch comedians; Morris and Armour, comedy bar act: Carrie Thomas, contralto, and Field and St. John, acrobatic dancers and cake-walkers. A special attraction is Lin-Ching-Foo's sensation entitled "A Night in Chinatown," showing the interior of an pium joint. The burlesque that concludes the performance is called "Sapho." Both companies will give daily matinees.

An Engagement Wanted.

Johnny Ray, the clever delineator of comical Irishmen, receives a great many letters from stage-struck aspirants for footlight honors. The following is an extraordinary document and may be taken as an example of the letters received daily: "Kansas City, June 12, 1899.

'Mr. Jimmy Ray-Dear Sir-I take thes opportunity of writing you theas few lines to ask you for an engagement for me an my four brothers if you can as we would like to get it if we can. I an my trop can do a great meny performence on the stage. Jordon he can do the Iron Joyrl (iron jaw) performence and do a Jig dance and a Clog and Double Song and Dance and other tricks. Benjamin waltz with a pail of water on his head and plays the frence harp the sane time on stage and laying down with it on his head and roal all over the flore and Jump 6 feet hiagh in the air on hand and feet. allso and we have the best frence harp players in the world that ever plaid on one, and leaping through a hoop of fire same as a circus. If you can git it for me pleas write soon and let me know. Sane Denholm is one of my atcters. B. LOUIS." Yours truly. The above organization is not a part of Mr. Ray's company this season.

Promised by Local Managers. Thursday night of next week the patrons of English's Opera House will have an opportunity to welcome John Drew, always a favorite in Indianapolis.

"Hearts of the Blue Ridge," one of Hal Reid's pretty plays, with Dorothy Lewis as the feminine star, is to be the bill at the Park the latter half of next week.

John W. Isham's Octoroons, James B. Dickson's "Humpty Dumpty," and Arthur Aiston's "Sorrows of Satan" are all booked oquetry Jose finally kills his captain in a | for return engagements at the Park later

+ + + Theatrical business at English's next week will not open until Tuesday night, upon Escamillo, who had become a famous | when Francis Wilson, with a company toreador. Jose follows her there, and, containing Pauline Hall, comes for an en-+ + +

"My Friend from India," H. A. Du Scuchet's witty farce, will be presented at the Park Theater the first half of next week. This will be its first appearance in a popular-priced theater in Indianapolis.

Some of the big attractions that will be seen at the Park in the near future are Temperance Town," "Two Little Vagrants," and the Black Patti Troubadours.

Friday and Saturday, March 16 and 17, will mark the happening of a long-anticipated theatrical event at English's Opera House. Viola Allen will produce her popular play, "The Christian." on those dates, for the first time in this city.

+ + + Despite the powerful rival attraction, there has for almost a week past been a steady demand for seats at the Grand Opera House to-morrow night, when Miss Lucille La Verne's photographs are to be distributed as souverirs to all ladies attending the opening presentation of "Carmen."

Next week the Grand stock company will revive "Arabian Nights," by Sydney Grundy, one of those charming old plays that have been so long out of the public view as to make its reappearance a pleasing event. The older class of theater-goers will recall that this play is one which calls for unusually elaborate scenery.

Herschel Mayall, the Cincinnati actor who has been playing Captain Davenport in "Alabama," at the Grand Opera House the past week, did not find out until near the close of the week why he was treated with such extracrdinary cordiality by Indianapolis people, whom he had never met before. Mr. Mayall resembles the junior senator from Indiana very strongly.

Doings in Bohemia.

It is said that Massenet may write an opera for Emma Nevada.

Mrs. Langtry opens her Chicago engagement to-morrow night in "The Degenerates."

Courtice Pounds, who made a sensation when the Gilbert and Sullivan comic operas were first given, is still singing in London. Al H. Wilson is to star next season in a

new comedy by Charles H. Yale and Sidney R. Ellis called "The Watch on the Rhine." Harriette Weems will star under Robert | the neighboring mansions of Kensington, Downing's management in Thomas Addi- and that it would be well to communicate son's three-act comedy, "What Shall We

Do with Her.

There is a wonderful performing horse at the new London Hippodrome, which in an English dragoon regiment.

enters the arena fully attired, undresses himself and puts himself to bed.

+ + + After two very successful seasons in vandeville. Flo Irwin has again been stung by the "starring bee" and will take to the read next season in "The Swell Miss Fitz-swell."

Martin Harvey, the English actor, will begin his American tour Nov. 2, presenting Mrs. Cunningham Graham's new play. "Don Juan's Last Wager," at Wallack's Theater, New York.

Martin Harvey, a promising English actor, is to appear in this country in play in rhyming verse, based on the old day evening. Spanish story of Don Juan. It is by Mrs. Cunningham Graham.

E. H. Sothern, according to the latest announement, will not be seen as Hamlet until September. His spring engagement at the Knickbocker Theater, New York, will open with "The Sunken Bell," March | at the German House on Wednesday even-

Sarah Bernhardt says her role in Rosmost constant presence on the stage ing. throughout three acts. + + + Minnie Blackstone Douglas has written

a four-act romantic play, "Arthur Wellesley's Love Story," which deals with the life of the young Wellington at the period Paul Gilmore, the actor who was shot

at Phoenix, Ariz., a few months ago by a supernumerary, is said to have secured Nat Goodwin's play, "The Cowboy and the Lady," for presentation next season.

In the version of "Don Juan," which Martin Harvey is producing in England and which, it is said, Richard Mansfield is to play here, the last act is laid, after the reformed hero's death, in spirit land-certainly a bold venture.

The group of "Rulers of the World" in the famous Eden Musee, New York, has just been brought up to date by the addition of wax figures of King Alphorso of Spain and Queen Wilhelmina of Holland, said to be perfect in detail, even to the

Joseph W. Weaver, for many years a prominent member of Richard Mansfield's company, has been engaged by Charles Wyndham for his new theater in London Mr. Weaver's first London appearance will who will give several of her popular monbe in "Cyrano de Bergerac.

Clinton Stewart, author of Modjeska's new piece, "Marie Antoinette," has completed a new play on a modern subject, called "Our Absentees." It is a comedy, with characters that pass from Washington to Paris and Aix-les-Bains, thence to Coronada Beach in southern California.

David Miles and Anita Hendrie produced last week in Brooklyn a sketch called "Room 43." written for them by Widiam Dean Howells. The little play deals in a humorous way with certain features of hotel life and made a decided hit. Miles was assistant stage director and also a member of the Grand Stock Company last sea-

A story is being told at the Lambs' Club, New York, at the expense of Clay Greene who recently sold one of his sketches to George Leslie for the latter's use in vaudeville. On the night of its first production out of town Greene sent a dispatch to Le lie, saying: "How did it go?" In due course the wires brought this laconic answer from the actor: "The gong saved it."

+ + + 1 Frank E. Carstarphen, secretary of the Western Amusement Company of Denver has been in New York recently organizing a stock company to play a season of from eight to twelve weeks at the Denver Lyceum Theater. Among the players selected by him is Frederic Conger, well known in Indianapolis through his connection with the Grand Stock Company last

A German actor, in a recent letter to the London Chronicle, tells some interesting things about the condition of members of his profession in the Fatherland, as compared to that of their fellows in other countries. He says that the German actor dares not, without permission, absent himself from home further than within an hour's call from headquarters: In Germany there is no such thing as an understudy, so that the entire staff of players must be ready at a moment's notice in case some other play has to be put on and it should fall to their lot to assume another role than that which has been rehearsed for the evening. Moreover, the German actor is bound by a contract so strict, and the managers are so well organ ized, that he dares not rebel for fear of being boycotted. The writed says that even the first actors at the best theaters of Berlin are nothing but hirelings, at the beck and call of their managers. He adds that on account of a new and more rigid system of rules with which they are threatened, the German Thespians are meditating a revolt.

"INGLAND" OR "ENGLAND."

It the Latter Way.

poem, pronounced the name of our country Eng-land, as written, not Ing-land, as usu-

ally pronounced. Mr. Kyrle Bellew writes | chaume. me as follows on the subject: "The historic pronunciation of the word is Eng-land, and the 'I' is only a modern bastard pronunciation. The original, of course, was Angle-Land, thence Aengland, then England, now Ingland. Mr. Henry Hamilton wished the England properly pro nounced-that is, as 'Eng,' not 'Ing.'

"I come of a great purist in elocution, as you know, and I share with my late father the hope that our beautiful language may not be too much debased. The stage is about the only place left where an attempt can be publicly made-and should be mad -to preserve it, and I pray God the earnest workers on the stage may be long spared from the slipshod language that takes the place of English to-day. "It is because Mrs. Brown Potter, with many others, shares this hope that she

sets so good an example herself by speaking correctly whenever occasion offers in "As I am responsible for her training, I must take the blame if the people don't like

the pronunciation by her of 'England.' But I am afraid she cannot alter it, even to please friends." There could be no better reason for the pronunciation than historic accuracy, but then if we all followed that we ought to say "obleege" for oblige, a "leetle" for a little, "tay" for tea, "laylock" for lilac, and so on. And, after all, if Mr. Henry Hamilton carries out his purism to the logical conclusion, he ought to pronounce England "Angland." You remember the old story about "Non Angli, sed angeli," do

Story of the Late Dake of Teck.

When his three sons-all of whom, by the

way, are fighting against the Boers in Africa-were little fellows, the duke took but scant notice of them. As they grew up they became his companions, but as children, as he more than once observed, he did not particularly care for small boys. On one occasion, while walking in the grounds of Kensington Palace-all the Teck children were born at Kensington-he came across a chubby little boy sitting under a tree with a pile of acorns beside him, and yelling his loudest. So deep was apparently the little chap's misery that the duke stopped and inquired what was the matter. "I'se lost," said the little chap. The duke looked at him and noticed that he was well dressed, and at the same time he seemed to recognize in the child, a youngster of between three and four years, a likeness to somebody he knew. He lifted the boy in his arms and carried him a quarter of a mile away to the palace. Meeting his equerry at the entrance gate he asked him to take the boy, adding that it must be the son of one of the people residing in with the police. The equerry looked at the boy and looked at the duke. Then he burst out laughing. "Why, your Highness," he exclaimed, "it's your own son, Francis."

And so it was. That boy is now a captain

News and Gossip

the Twelfth Presbyterian Church Thurs-Pupils of the Metropolitan School of Music will give a recital at the school Fri-

The eighteenth piano recital by the pupils of Mr. Walter S. Sprankle will be given

Mr. Noble Wickham Kreider, pupil of tand's new play, "L'Aiglon," is the longest | Mr. Clarence Forsyth, will give a piano reshe ever had to learn. It requires her al- cital at the Propylaeum to-morrow even-

> The large new organ being put in St Mary's Church will be formally dedicated on Sunday, March 18, with an appropriate musical service. The Second Presbyterian Church quartet and chorus are rehearsing Mendelssohn's

> "Elijah," ten numbers of which will be given at the next musical service this Rossini's "Stabat Mater" will be repeated at the song service at the Second Pres-

byterian Church on next Sunday evening. instead of this evening, as previously an-A rumor has been current that Mile Nellie Melba and Dr. Joseph Joachim, the aged violin virtuoso, are to be married. By

cally denied. The Amphion Club has received orders for tickets to their Hambourg concert from Noblesville, Lafayette, Greenfield and Columbus, and delegations are expected from other neighboring towns.

a friend of the latter the story is emphati-

Mr. Hugh McGibeny will give a violin recital in Shelbyville on Wednesday, March 21. He will be assisted by Mrs. McGibeny

ologues and piano numbers.

Mr. B. Frank Croxton, baritone soloist and voice teacher, who comes well recommended, and has had three years of op-eratic experience, has opened a studio at 442 North Pennsylvania street.

It has been five years since Mr. Oliver Willard Pierce has been heard in recital here. Many treasure the hope that a plano recital or piano lecture-recital by this artist is yet one of the season's possibilities.

On last Sunday morning, as Prof. Schonacker was entering the chapel, he slipped on the icy pavement and seriously sprained his right wrist. Mr. Chris O'Conner, of the chapel choir, has presided at the organ since the accident.

Mr. Morris Meck has charge of the musical programme to be given at the Knights of Pythias, Lodge No. 2 minstrels, at Masonic 1. U, Tuesday evening. Special numbers will be given by a quartet, composed of Messrs. Morris Meck and Homer Van Wie, tenors, and Frank Taylor and Oliver Isensee, bassos.

The North Side Social Club will give a musicale at the clubrooms, on North Pennsylvania street, Tuesday evening. In addition to piano solos, Mr. Walter Otto will play several mandolin solos, accompanied by the Angelus plano attachment, furnished by Carlin & Lennox.

School Music is the title of a new local

music monthly that made its appearance last week. It is published by Miss Helen Place for use in the more progressive pubic schools. The music arrangements are by Mr. Franz Bellinger, and the editorial comment is bright, instructive and inter-"Oh Boerland" (Mein Burenland), is the

title of an auractive part song composed by Mrs. Louise Buschman Wallace, of Baltinore. Md., and published by Sanders & Stayman, of that city. The song is dedicated to "Tante Kruger," the wife of Oom Paul, and the proceeds are to be given to the Boer widows' and orphans' fund. Vladimir de Pachmann's Chopin recital at Mendelssohn Hall, New York, last

Thursday, the composer's anniversary, in cluded the following: Preludes, Op. 28, Nos. 1, 3, 6, 11, 12, 15, 16, 19, 20, 22, 23, 24; mazurkas, Op. 7, B-flat major; Op. 7, F minor; Op. 56, C major; Etudes, Op. 10, Nos. 3, 4, 5, 7, 8, 9, 10, 11, 12; Etudes, Op. 25, Nos. 1, 2, 3, 4, 6, 7, 8, 9, 12. Three of the most noted artists before

Why Mrs. Brown Potter Pronounces | the public to-day gave a concert in Chicago koff, the famous Russian violinist; Elsa Ruegger, the great Swiss 'cellist, who will You remember my remarking to you that | be the soloist at the next Symphony con-Mrs. Brown Potter, in reciting a patriotic | cert, and Mark Hambourg, the brilliant young Russian pianist. They were accompanied by the French planist, Aime La-

The latest acquisition to the curriculum of the music field of Chicago-that already includes among its teachers such artists as Godowski, Friedheim, Fannie Bloomfield-Zeisler, Wm. H. Sherwood and Emil Liebling-is Mr. Vernon d'Arnalle, who has just returned from abroad, where he won a leading position as vocal master and singer. He will have charge of the vocal department of the Chicago Musical College and will give a song recital within two weeks.

Mr. Charles Hansen supplements his teaching with a weekly organ recital, to which none but pupils are admitted. His programme last Wednesday, the beginning of Lent, was appropriate to the day and consisted of "March de Calvary," from Stainer's "Crucifixion;" "He Shall Feed His Flock," Handel; "Funeral March," Beethoven; "Andante from Fifth Symphony," Beethoven; "Funeral March," Chopin; "Lenten Hymn," transcribed for organ by Hauser; "Funeral March" and "Hymn of Seraphs," Guilmant.

The choruses to be sung at the Tabernacle Church song service this evening include: "If ye Love Me," Westbrook; "Ave Verum." Mozart: "Hear my Prayer, oh Lord," Menaelssohn; "The Lord is Exalted." West; "He in Tears that Soweth," Hiller: "The Sun shall be no more Thy Light," Woodward; and "Gloria," Pergolesi (1710-1736). The soloists will be Mr. Rudolph Koster, violinist; Miss Elma Ingelmann, soprano; Miss Edith Conner, alto; Miss Jennie Brumbaugh, alto; and Mr. Harry Y. Mercer, tenor. The service will be conducted by Mr. Carl Schneider, Miss Adelaide Carmen is organist, and Mrs. Lewis-Cameron will play a violin obligato to Miss Brumbaugh's solo.

Since the dissolution of the Choral Union twenty years ago, and later the Mendelssohn Society, there has been no American choral organization that could properly handle and interpret the standard oratorios. These societies furnished the backbone of the May festival choruses. In the absence of a music festival an effort is being made to organize an oratorio society, and the first work to be studied will be Haydn's "Creation." Mr. B. Frank Croxton has been engaged as conductor, and those wishing to become members are requested to call at his studio. There are no dues or any cost whatever connected with the organization. Rehearsals will begin soon in the lecture room of the Third Christian Church, corner of Thirteenth and Ash streets.

with Mrs. C. F. Hansen at the organ. The made, and which must be renewed every

A musical entertainment will be given at | programme includes two choral works b Lansing and Gounod, the quartet in th former to be sung by Misses Galvin and Dice and Messrs. Van Wie and Roberts. The solos, "If with All Your Hearts" ("Elijah), Mendelssohn, and "Oh, God, Have Mercy" ("St. Paul"), Mendelssohn, will be sung by Messrs. Van Wie and Nell. The male quartet, "Meek and Lowly" ("Steele), by Messrs. Talbott, Van Wie, Nell and Roberts, will be one of the features. Mrs. Hansen will play Dashayse's "Extase" offertory and the "Festival Postlude March in G," by Spinney.

> The Indianapolis Symphony Orchestra announces its third concert of the season at English's, March 19, with Elsa Ruegger, the young Swiss 'celliste, as soloist. The orchestra is preparing for this concert programme of rare value and of a varied nature, which promises to please the novice and the unlearned in music, as well as the musically cultured. The works presented, all of standard worth, will be found to afford especial opportunity for effective use of the strings, with fine rhythmic ef-fects, such as require no trained ear to appreciate. The composers represented in-clude Mozart, Haydn, Beethoven, Tschaikowski and MacDowell. Of the soloist Elsa Ruegger, much has been written in the last few months, the young artiste having received only the highest praise from the critics and the most enthusiastic greetings from the public since her arrival in this country, last October. Since her opening engagement as soloist with the Boston Symphony Orchestra, she has appeared many times, and with all the best orchestras, including Theodore Thomas's Chicago Orchestra and the Cincinnati Symphony Orchestra. The tone of the press comment upon Miss Ruegger's work, wherever she has played, has been very favor-

The second concert of the Philharmonic Club will be given at Plymouth Church Wednesday evening. The programme which is of unusual excellence includes a number by the Philharmonic String Quartet, composed of Mr. Hugh McGibeny, first violin: Miss Bertha Schellschmidt, second violin; Mr. Rudolph Koster, viola, and Mr. Adolph Schellschmidt, 'cello, who will play the celebrated variations on the Austrian national hymn, by Haydn. This work known as the Emporer's Quartet, instead of giving all the advantage to the first violin and 'cello as is usually the case with themes of this kind, gives each instrument in turn a solo with exquisite, varying ac-companiment. Mr. McGibeny will play a violin solo, Hauser's "Hongroise Rhapsody." Houser, though practically unknown in this day and country) was a virtuoso of the first rank and so recognized in Europe. The rhapsody is a fantasia, the opening sorrowful wall being characteristic of all Hungarian music. This is followed by a resolute movement; a martial strain, the work concluding with a terrific octave finale, Seven part-songs and Buck's "Paul Revere's Ride" will be taken by the club. The remaining numbers are Charles F. Hansen's humorous organ sketches, soprano solo, "My Noble Knights" (Meyerbeer), by Mrs. Schelke, and baritone solo, Sword of Farraya" (Bullard), by Mr. Frank Taylor.

concert, to be given at Tomlinson Hall. Wednesday, March 14, Prof. Hubert Joseph Schonacker is the best known and was, at not so remote a date, the only concert planist in the city. Prof. Schonacker, whose musical ability, broad culture and innate modesty are well known, was born in Toledo, O., on Jan. 13, 1842. When two years of age his parents removed to Detroit, Mich., where music, that was to domboyhood days. The best of private tutors were engaged, and under their guidance and instruction he received his musical education. When nineteen years of age he came to this city, and aside from several years of residence in Cincinnati and Eastern cities has been identified with its musical progress and development. For one year Prof. Schonacker was one of the teachers at the St. Louis Conservatory of Music, directed by the Kunkel brothers, and of whom Rubenstein said, on his visit there in 1873, "They are the best duet performers in the world." For the past sixteen years, Prof. Schonacker, in addition to the duties of teaching, has devoted much time to composition. In volume and quality Prof. Schonacker is easily the leading composer of this city, and some of his works have received recognition by teachers all over the country. His many works are thoroughly original in style and ideas, and some possess unusual technic difficulties. In addition to one scene for Shakspeare's "The Tempest." Prof. Schonacker has written seven masses and a large number of sacred songs, duets, trios and quartets. The sacred works are the most serious, however. His lighter compositions, piano pieces and songs, of which four volumes are in print, number several hundred that are still in manuscript. The waitz song, "Beautiful Dream," and "Love's Dying Dream," for piano, published by the John Church Company, are two of his most Rive-King has frequently played the latter at recitals. His set of ten pieces, "Without Octaves" and the "Four Tone Poems." Prof. Black's concert Prof. Schonacker will play one of his latest efforts, entitled "Heart Secrets," a set of four pieces-Desire, Presumption, Absence and Peace. These little tone pictures were suggested by thoughts from Longfellow, Jean Ingelow, Francis Anne Kimble and Whittier. For the past eight years Prof. Schonacker has been organist and choir director of SS. Peter and Paul's Chapel, on North Meridian done by him and his able choir is best shown by the fact that during the past year no less than thirty-three different masses were sung, in addition to the hymns and anthems of the vesper service. Prof. Schonacker has just completed his seventh mass, portions of which were comhearsed by the chapel choir for Easter, ever been given in Indianapolis before.

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and will probably also be sung on the Feast of the Annunciation, March 25. This mass Prof. Schonacker has dedicated to the Rev. Mgr. August Bessonies in appreciation of Father Bessonies's unvarying kindness and lovable disposition. As Prof. Schonacker said it: "I wish to honor, in an humble way, the manifold good deeds of this noble priest, and to aid in keeping the man and his life's work from being forgotten." Prof. Schonacker was married n 1875 to Miss Nellie Hunt, daughter o Mr. Aaron Hunt, of this city. Two children were born. Annabel and Effie, both dying before attaining their fifth year. The mother did not long survive. Mrs. Schonacker died in 1885. Since his threefold loss Prof. Schonacker is more wedded to his art than ever, and still lives with a brother and maiden sister at 412 North New Jersey street, where he has resided for the past twenty-five years.

The musical event of the season will be

the initial appearance of Mark Hambourg, the great Russian planist, at the Amphion Club concert, to be given at the German House Tuesday evening. The reserved seat plan of the German House at Carlin & Lennox's music store, where tickets can be exchanged for reserved seats until the night of the concert, shows two-thirds of the seating capacity already sold. This Among the soloists to the Prof. Black city is given few opportunities to hear really great artists, and the Amphion Club is deserving of praise for its enterprise and risk of financial obligations incurred in giving this, one of the first magnitude, Regarding the programme, a lady of Indianapolis, well known as a pianist and also as being possessed of a particularly comprehensive acquaintance with plane literature, remarked with much enthusiasm "Could I have arranged the programme wanted most to hear from the whole range of piano literature, there are only one or inate his life, was a characteristic of his | two numbers that I would have different.' Mr. Hambourg's selections are, indeed, unusually well chosen to combine the satisfaction of the highest musical taste with those elements which will appeal to all who are at all interested in music. The "A-minor Prelude and Fugue," which stands first among Mr. Hambourg's numbers is a masterly Liszt transcription of one of the greatest of all Bach's noble organ preludes and fugues. It its been heard in this city before, and is undoubtedly familiar, to a certain extent, at least, to many plano students and amateurs. Of all the Beethoven sonatas he could have chosen none which would be more grateful to an Indianapolis audience than the "Appassionata." It belongs to the most respl epoch of Beethoven's creative activity. when he was in full command of all his powers and consciousness of all aims, and before his deafness had led him into that diffuseness and complicated expression which characterizes the sonatas of the third period. In addition to one of the dreamiest of all the nocturnes and two of the most interesting of the studies of Chopin, Mr. Hambourg will also play the great B flat minor sonata This is one of the Polish poet's masterpieces and in his most characteristic veia. The funeral march is universally known and loved, and in the presto, in which, as has been said, one hears the autumn wind whispering sadly among the grasses on the grave to which the funeral march has led, lation from Hambourg in tempo and in interpretation. The group of miscellaneous compositions with which the programme closes is well calculated to display Mr. have been favorites for many years and Hambourg's virtuosity from every side and are being used by many local teachers. At at its best. We note with pleasure the resurrection of the Lisza "Second Rhapsodie," so much played ten to twenty years ago, and so rarely heard of late. That it will be a marvelous tour de force, an electrifying exhibition of virtuosity, cannot be doubted in view of what we have heard of Mr. Hambourg's phenomenal technique. The club's numbers are also extremely well chosen, and two of them, "Moonrise" and the "Saltarelle," enter a domain of difficulstreet. The enormous amount of work ty little explored by local singing societies Of the smaller numbers, "Spring," by the young Russian composer, Sokolow, is a novelty, and characterized by the originality and daring of the young Russian school The "war Song," by Bjoerksten, is interesting as expressing the feeling of the American soldiers concerning the Spanish posed forty years ago. It is now being re- | war. Not one of the club's numbers has

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